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SEE PAGE 32 FOR MORE INFO ON BACK ISSUES!

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SCAN

#2 - DECEMBER '97

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ONE MORE PINT

Obviously there have been a couple changes since last issue - first off, there isn't a full color cover! Basically, I had to cut some costs to make this magazine work and the full color cover was the first to go. When things start picking up again I'll stick it back on - but we must remember it is the "information" you are looking for here - not the full color and glossy pages. If you want that, get DRACULINA - we have an abundance of both in that magazine.

I don't want anyone to get the wrong idea - SCAN isn't on its way out after only 2 issues, actually, the first issue sold pretty well and this issue isn't doing too bad either. But, with distribution cuts and printing costs a magazine has to really sell a truck load of issues before you can get into those healthy profits... and (believe it or not), I'm not making the publication to make a healthy profit. Actually, I'm happy just to see it break even - which in all truthfulness - is where it is at. What I have wanted to provide with SCAN is a place where independent movie makers and lovers of such movies can join forces, help each other out, and maybe learn a few things. So, in order to keep this mag alive and kicking I'll simply do what is necessary to make the money stretch and get the issue out. When the money is there, the color will come back, more pages will return, and improvements will be made. So, for those of you that worry about subscribing to a new magazine - don't worry! DRACULINA PUBLISHING has been going strong for almost 13 years! We are not going anywhere, and if by some act of God the magazine did get killed - your money would be refunded!

Okay, with that out of the way let me just thank the people that wrote in, called and raved about the first issue. Movie makers seemed to be thrilled with the direction of the magazine. So, for those of you with stories to tell, information to give, please write in and let me know. I would like to say at this time that someone left a message on my answering machine about writing an article on a movie they had made - they gave a lot of information and I was very interested but the only number they left was an e-mail address that I couldn't get to work. He stated that he was working with "female wrestling" stuff as well, and that I had contact with him before. My mind is just about shot so forgive me if I don't remember - please contact me again, what you were talking about sounded very interesting and I would like to know more. In fact, e-mail me at dracdrect@aol.com.

There is a lot of good stuff in this issue so read on. If you have any suggestions or comments, please write in. For those of you out there with finished movies and you're looking for a distributor, send me a screener. DRACULINA - in connection with SALT CITY VIDEO - are making some solid connections with both domestic and foreign deals and we may be able to help you out!

Thanks for your support,


Hugh Gallagher

COMING SOON!

CREATUREALM: A series of features produced by Brimstone Productions featuring the talents of many up and coming independent directors. Tim Thomson (DWELLING, NO RESISTANCE), Gabe Campisi (ALIEN AGENDA ENDANGERED SPECIES, SHADOWDANCE), Ron Ford (ALIEN FORCE, THE MARK OF DRACULA), Tom Vollmann (DEAD MEAT, ALIEN AGENDA: UNDER THE SKIN) are confirmed contributors. Each feature will consist of two 40 minute mini-movies, similar to Romero's TWO EVIL EYES. First episode will be available in December '97.

THE LAST VAMPIRE: Scripted by Ron Ford (THE FEAR, ALIEN FORCE, RIDDLED WITH BULLETS) and based on an outline by Kevin Lindenmuth, this follow-up to ADICTED TO MURDER features Sasha Graham as the evil vampire Angie. Will go into production early next year.

GUILTY PLEASURES: Second feature by Joe Parda and Joe Zaso (FIVE DEAD ON A CRIMSON CANVAS) with two stories, one of

which - A METHOD OF MADNESS - features Sasha Graham. Available October '93.

GARGOYLE GIRLS: Directed/Produced by Joe LaPenna, concerns the awakening of three beautiful women (who can transform into Gargoyles) by an archeologist. A blonde Sasha Graham (as

Gargoylette #3) portrays the man's love interest. Started shooting in September.

THE MARK OF DRACULA: Ron Ford's second feature is a homage to those Hammer movies of the 60s with new stuff like cloning and action sequences thrown in. Available in November from Wildcat Entertainment.



DRACULINA's COZY COFFIN: Tailored after the comic book of the same name - this movie will feature 3 short stories to be shot by movie making veterans Tim Ratter, Ron Bonk and Hugh Gallagher. The stories will be tied together by everyone's favorite female vampire, DRACULINA. Stories written by Hugh Gallagher and David Watkins. Shooting will commence at the beginning of the new year - at this point and time a DRACULINA has not been chosen - any interested actresses should send photo and resume (and possibly a video sampler of their work) to SCAN.

Actress Sasha Graham prepares for a busy year

Have a production in the works? Have a movie almost completed?
Have something ready to release? Send the pertinent info to SCAN at:

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SPLIT

SPLIT UP:
Tirelessly working on a low budget, independent, epic feature.

by: Debbie Rochon

photos by Josh Dern

Disclaimer: I've been fortunate with all the directors I've worked with, everyone of them has been talented in their own unique way I have enjoyed most of my characters so far, some coming across more pristine than others. But through every single experience I have always learned something serviceable. Filming SPLIT would be no exception.

Set Up: I first met Chaim Blanco in the early spring of 1995. He was casting DRUG ME SHOOT ME, a film he hadn't even written yet. He wrote the script after he cast me, and based the character on yours truly. I thought that was very cool. We spent the next two years contacting anybody we thought might put money into a very

ambitious project. It was the best script I had ever read, I thought potential investors would leap at the opportunity to be included in something so unique and skillfully written. We had meetings after meetings after meetings with all our prospective financiers till we both became really good at 'having meetings'. Some of our prospective check signers loved having meetings with us so much, they booked us weekly. We were professional 'meeters', but we still weren't making a movie. It's amazing how many people are fascinated with the business of producing motion pictures, but when it comes time to reach for their wallet there's always one more person somewhere in China they have to clear it with. I wonder how many times the phone company has to meet with these jokers to get their money. Chaim and I never lost the faith, staying in constant contact through-out our dry period. With every new flick I made during this time, I would approach the producer about raising funds for DRUG ME. Everyone I sent a copy of the script to agreed that it was exceptional, a tad violent, but award winning material. See, the problem was it really couldn't be pulled off for less than \$500,000. It was just too epic Chaim isn't the type to sacrifice scenes because he can't afford to shoot them right, he'd rather not make the movie at all.

The Beginning: Finally by the spring of 1997 Chaim called me up and said "I wanna meet with you right away, it's about a new script. It's called SPLIT". Hearing this I was disturbed, I loved my character in DRUG ME, I had re-read my script so many times

Debbie Rochon as "Cyclops" in SPLIT.

over the past two-plus years I had to make another jump at Kodak. Nonetheless, within a week we were sitting across from one another in one of our usual professional-resistance-free ping-pong games. You know, the kinda place where you meet with your accomplice before you go in and try to land the deal. I think the particular locale was a bar/restaurant called The Golem Room, but Chasin had a bad morning (one in a dozen) so he refused to meet anyone in any establishment that resembled a Greek grocery store. We both sat down at a table and he flipped the script in front of me and said, "Read it and tell me what you think." So I did. There was only one problem: The only female character in the story was a 16-year-old Asian prostitute. So I rolled up Chasin and said "We have to have a meeting." So we did. Chasin explained that he had the tie-in deal for the *Gladiator* Cyclops. The rest of confirmed his fantasy that role was written for a man. A tall, strongly confident Joey Ramone type of man. He stated no there was no mistake, just Cyclops was actually fabricated as a man, but he did indeed want me to play him. But

Director Claude Chasin



shoot fast and don't ask questions later. She's employed as a bodyguard, his person, and general pain inflictor" by Moss. Cyclops (hereafter referred to as Cyke) has fulfilled quite a few tasks for Moss and has the credentials to shore for a. She only has sight in one eye and has survived a pretty bad facial laceration that travels the length of her lower lip having a scar as the woman's healing side in the left ear probably due to the thousands of rounds she's fired from her Glock. Her mouth sports a massive steel plate where, ideally, her left front teeth would be. She's had pain of her scalp shaved, most likely due to some generations surgical procedure. Cyke has probably taken over a dozen hits most of which occurred in her early years before she became as sharp as she is today. In every sense she is rather suffering maximum discomfort, so helping with the population problem. Now that my lady girl, I agreed to be Cyclops. I couldn't wait to play a character whose only function is to kick ass.

Breeding Cyclops: Joseph Landau (model kit sculptor to prove: none on board as the construction behind the construction of Cyclops) has brother Michael Landau (personal make-up

artist to Shannon Ford and Brad Pitt, made the original face and actual design of my new person. Joseph was the one who had to be on an everyday and apply the special effects make-up. We started shooting *SPLIT* on August 15th, so by the end of September he had what was virtually a 3 and 1/2 hour, semi-continuous construction job, down to about 30 minutes.

Acting Adversities: My biggest challenge making this feature has been working with special effects make-up. I have had very mild discomforts applied for other roles but Cyke is the class. I've come to playing a character like a villain in a *RAIDERS* movie. The actual application was a breeze, it was wearing the make-up for up to 20 hours straight on some days that drove me crazy. Yeah, Chasin thought a 30-hour shooting day was still just ONE day. Keanu Reeves, the awesome director, had to give our feature leader a reality check once in a while and remind him that you these are only 24 hours in a single day and that you the crew needs turn around time to sleep. Oh yeah, without saying, ANYONE involved in the making of *SPLIT* is now officially a professional *Gladiator* movie maker. Not only was it physically taxing to be in special effects make-up

Plot Points: Before I continue, my disclaimer: I should give you a run down on what this movie is about, in case of complication, in a way that isn't really. The script reads and runs like a rocky mountain road. It's an intense, slightly visual gang war that for about a year (just kidding, but very much over what real and what fantasy characters from his dreamlike start showing up at his real life and he most desperately to keep the ones appearing and he spins out of control. Cyclops exists in what Joe thinks is his dream world, all she shows up at his life with a hardened young old Asian Madame who goes by the handle Moss and other characters that aren't supposed to be tangible. He does his love of body-mechanics and his job as Moss' driver and human in reality and the 'day job' is fantasy.

Role Acceptances: Cyclops is a fantastical cowboy,

for so many hours, but it was so really difficult to A/C in a Wheel- over I watch a great film with wild characters that have bizarre deformities, I always think that it must be cool to play those parts. Now, I still feel that same way, but I have a new found admiration for the actors sweating it out under all those long layers for all those scenes! With my mouth apparatus in place it was very difficult to talk, and took time before I could speak as the character and not just sound like the actor having a hard time trying to say his lines through a piece of plastic. Cyke is also blind in one eye and wears dark glasses at every scene. Between the apparatus over my left eye and dark lenses in the sunglasses, it wasn't the easiest thing to shoot any of my driving scenes! To top it off my character has to appear older than every other person in the film, so not only did I wear huge plastic-lens heavy metal boots, but in every frame where I'm with another person I had to stand on a camera case. This included all the fight

scenes and shoot-out scenes. Now, the high kick shooting blanks out of a Glock is pretty close to the look you'd get from actual bullets. I didn't really lose my balance during the famous scenes, but trying to keep the shot out of someone and not fall off an uneven steel case was hard. The hanging scene would seem to be the most harmless and least troublesome affliction Cyke has. NOT being able to hear with only one ear coupled with the raging from the pain fans made a hard-to-decipher Chaz's direction. He would frame a scene close up for his would call at and through the lens it appeared as though I was very close to him so he would automatically talk at a normal level. Everyone I heard a faint mumble thing sound or would see his lips moving. I would have to say "What? I didn't get that what'd you say?" He would then repeat himself continuously every word and sometimes adding dead silence after each iteration. To which I would reply "No problem buddy!"

Grand Finale: I'll wait till the next update to tell and see about the incredible size and scope (they really are) and about Chaz's starring, mainly lighting and bench taking shots (he used to be a painter). We are STILL shooting this movie, were at the 3/4 finished mark. With just ups and a little bit of possible reshooting we plan on having this complete by the first week of December. I have never been involved with a film project that has taken this long, but I really think were accomplishing something special here. I won't win any beauty contests as the character, but I'm learning a lot about having to perform under all those crazy conditioning factors. God bless Mrs. Schock, the actor who played MOTHER TU in the 1932 classic, she must have a holiday named after him for what he must have endured!

PS: It's a good thing but the Kluge film, which will come in at about 75 thousand, will positively look like a million bucks.



GABRIEL CAMPISI

by Mac Cobb



Gabriel Campisi is a young male producer/journalist who runs the business out of Las Vegas, has just completed work on an anthology featuring aliens and is currently in the midst of his own project that deals with their otherworldly beings. SHADOWDANCE. Like so many people around the world he was literally blown away by George Lucas' fantastic tale of a boy who conquers the universe. He was nine years old when he saw STAR WARS and his life has never been the same. He wanted to create a film that would be a part of it too, with a bigger than film universe he began shooting "Star Wars" in his backyard with pupa paper for the characters and just big paper flaps and watches to his top friends and model airplanes.

Through years later the enthusiasm is still apparent. "I am just here, I want to enjoy all my life, my fantasy and horror. Campisi admits. "For the next part I like for there to be a lot in our imaginary period day-as now was for the audience to already with the experience. If it has a lot of a piece of the imagination or the unknown comes out in the there, I'm watching and enjoying it."

W&M: How did you get involved with THE ALIEN AGENDA series?

CAMPISI: Kevin Lindemann, the executive producer of the ALIEN AGENDA series, mentioned the idea of an alien mythology series a while back. He

asked if I would be interested in contributing to the piece where individual writers, producers and directors would bring together different episodes for the overall project. I immediately jumped at the idea. The idea of working with Kevin (ADDICTED TO MURDER), Mark McCleery (THE SHIP OF BOBBY GREENE), DON'T WATCH THIS SHOW!, Tim Rocco (SCREAMING FOR SANITY), Ron Ford (ALIEN FORCE, MARK OF DRACULA) and Tim Thornton (NO RESISTANCE) was enough to pique my interest.

S: Are you a big fan of alien movies?

GC: I have been a so-called fan of aliens or paranoias for as long as I can remember. With alien movies however I have always been very picky probably because of my intense study of extraterrestrial phenomena on a more scholarly level. I view the entire alien scenario as a very serious subject matter and tend to rebuff what I consider erroneous views or theories systematically created from lack of serious study by the academic and scientific world.

In other words, I believe serious misconceptions abound due to official denial of extraterrestrial evidence by our very own govern-

ment. Take the Roswell incident, for instance. Did a UFO crash? Yes or no? There is no solid proof or evidence for either answer. Yet the military was there at the crash site, and they do know exactly what transpired. Their reluctance to put forth a genuine account of what occurred betrays paranoia and alien jargon. Their recent release of records strong as was a top

secret experimental weather balloon that landed for years, among having only sparse news questions and suspicion in creation, the government is admitting they initially lied to the public that it was a weather balloon. So the new questions about: Why did they initially lie? Why such a cover-up? Why innocent witnesses? If they had before, wouldn't they be capable of lying again?

Too little, too late. The government's official response to recent queries is laughable at best.

My opinion? Yes, something sort of this world did crash in the New Mexico desert five decades ago, and the military and government insinuation of the time denied it as issue of national security. Do they have alien bodies in their possession? Possibly. Do they have an alien craft in their possession and are perhaps backwards eager-

ing it? Possibly, again.

One must be quick to remember, however, that other worldly craft have been prominent for as long as written and printed history have been around. In other words, Roswell is but one episode of history whose such 'contact' has occurred. It is a shame that society seems to doubt this event, one of the few wonders of our century. For more unique events have transpired worthy of a second look—some as recent as yesterday, others as going back thousands of years.

All this is not to say I cannot have fun and explore what I consider to be lateral views of the whole thing. For instance, I don't really believe there are a bunch of air-raid-sucking saucer-craze flying around in UFOs as I presented in THE LAWF (my episode in ALIEN AGENTS: ENDANGERED SPE CIES).

D: Tell us a bit about the production time of your segment.

GC: There are literally a hundred different stories of things that went wrong, accidents and moments of sheer enlightenment that went on during the production of THE LAWF. First of all, we had little to no money for the production. The script called for outlandish effects that we had no clue how we were going to pull off. The full size UFO as the craft and the rider-constructors, for instance. The UFO was constructed out of scrap metal, broken glass, piano table and wire mesh. For some reason a dough mixer too heavy when described but when it came time to shoot, the four people who were standing on chains on either side of it (two on each side) and lifting it off the ground on cue early all got their ribs. The damned thing weighed a ton, and I never fully got the shot I wanted. During one shot of

the ship taking off, one of the grips on one side of the UFO slipped off the chair and the whole thing went tumbling down. It took nearly the entire night to repair the damage it had occurred on its 'front' hull. The UFO was shot on private property, my parent's house. Thus the worries of permits and insurance were waived. However, we did a lot of 'on location' shooting that we did guerrilla style.

The entire Downtown Las Vegas scene was a thinking head ache from the beginning. We literally had crews watching out for

public and security guards. We had no permits to shoot on public streets, and sidewalks, and we didn't even have permission from any of the hotels/casinos. It was a real lesson in what not to do. The next game around One was while shooting from a parking garage rooftop of a hotel/casino. Alex Aragona (the star) was killed during a chase scene by a 'good criminal' who thought Alex had stolen something, passed and was making a run for it. We had a radio on the parking garage roof, told Alex, "Action!" he put the radio away and out. We're watching the whole thing on tape. Suddenly,



from nowhere, this guy runs up beside Alex and tackles him into the wall, puts him face down and starts yelling for someone to get the cops. He and my wound guy made a mad dash down the stairs and assigned to explain what we were doing to the good samaritan and half a dozen cops that came quickly showed up.

The snow scenes at Toyah's National Forest were shot with the characters in "uniform." In other words, their helicopter crashes in the snow, but they were "not prepared" for the weather. That was what the script called for. And make the actors all nearly get frost-bite and we had to rush every one off the mountain and were on route to the hospital. Fortunately by the time we made it off the mountain the actors had defrosted somewhat and warmed the emergency room. But in this case the actors continuously being up the day I nearly got their limbs amputated.

I think one of the coolest things about THE LAW is the editors in the end. They were awarded using "super film" like. Those things took nearly two whole months to achieve. It was the same time-consuming tedious situation I have over done. The main reason for it was that I was shooting on actual location where they were doing their stuff like living rooms of my parents house. Well, every night I had to wait for everyone in the house to go to sleep so that I could concentrate on the situation and not be bothered. This meant usually staying the morning around midnight or even past that so I would technically get only one shot a night. And the day for me would always be missed. I wouldn't go to sleep until four or six.

D: What do you think about the resurgence of the interest in

slime and alien oriented movies and television shows?

GC: I think it is really interesting to see such a resurgence of the genre. Like I said earlier, I am a big fan and really enjoy the concept alien/UFO scenario. I find most of the films to be fictional overstatement, however in other words I haven't seen one that I totally enjoyed from beginning to end in the sense of what might be termed "entirely".

INDEPENDENCE DAY, for instance. I thought was a great film in terms of entertainment. It was what I call a "popcorn film". Fun, thoughtful and totally engrossing. But ask any professional screenwriter what they thought of the script and you'll get a resounding "horrible". Ask any serious alien/UFO enthusiast what they thought of the entire concept and they'll tell you "laughable". Ask any computer engineer what they thought about upgrading the "virus" in the mother ship in the end and they'll tell you "ridiculous" right after they stop laughing. Ask any military strategist what they thought of the military response to the invasion and they'll cringe.

As for the resurgence in general, I think it's a universal interest that has been peaked. People demand to know what's out there in the cosmos, and what our government possesses that they're not telling us. This random curiosity, too comes from the government's failure to inform the public of its knowledge. Hence, I believe the resurgence comes from a driver all need to know. There are certain things the public "wants to believe", and others it "wants to learn more about". The stories of Roswell and the Alien Autopsy footage and such best-sellers as Whitley Strieber and Budd Hopkins, and their like, have in-

jected society with a curiosity that has been growing at a crescendo for the past decade. The end result is what we have before us now. These films will continue to be interesting material for many many years to come. Although it is a trend, it is also a necessary film society cinema.

D: You're also working on your own alien project, entitled SHADOWDANCE. Tell us a bit about that.

GC: We started shooting SHADOWDANCE earlier this year. This is a project that has been over two years in the making. I actually was born out of people wanting to see more of THE LAW. People always asked, "What happened to Fritz (the alien character) in the end? What about the alien? Do they come back for it? Etc." SHADOWDANCE is not a sequel to THE LAW or anything like that but that is where the idea for it was born. Like INDEPENDENCE DAY a lot of it will be popcorn material--in other words, a lot of the content will not necessarily be "entirely" based. A lot of it is not necessarily based on current thought or theories. It is mostly fiction, with a lot of dramatic license.

We really want to keep the main story of SHADOWDANCE a secret and it is released because we like to think we're telling a very unique story, with a very unique twist on the whole alien/UFO scenario. We've come up with some very intriguing "pseudo-facts" of who a behind specific cover ups and what the extraterrestrial presence is here for--what their intentions are. On a larger scale, this film addresses the global status of the entire phenomenon, with the intention of not only the alien but also of humanity. SHADOWDANCE will probably be in production for most of 1997 and will be ready for release sometime in 1998.

**TIM
RITTER:**

LOCATIONS FOR INDEPENDENT MOVIEMAKERS

Behind the scenes on
"The Hitman" with
Tim Ritter. Ritter is
filmmaker and
producer of the
film. Ritter is
filmmaker and
producer of the
film. Ritter is
filmmaker and
producer of the
film.

So you're ready to turn your independent production. You've done with all the essential pre-production elements like final script, draft, final casting, and special makeup effects. The last thing you have to find is a place (or places) to film your epic. Sometimes this is easier and then done.

I've made almost a dozen low-budget horror movies and still find myself learning in the quest for cool locations. I'd like to share some of the info and shortcuts with you interested readers, which hopefully include some future film/video makers.

The first thing I'd like to say is, if you have zero budget dollars behind you, the first thing you have to do is think about locations while writing the script. Think about what you have around you that's available for free, and who you know for contacts. If you have a buddy that owns a used car lot, write a scene in your script that takes place in a used car lot. It's pretty simple, really. Obviously, your own home is an ideal place for a location, especially for indoor scenes where a character may reside. But if you want to add production value to your flick and take it beyond the status of "backyard", you'll have to do some negotiating.

That can be pretty smooth

sailing, really, because lots of people are responsive to being involved with a movie. If you're making a graphic horror or sex movie, obviously that can be a headache against you at certain places. Your choices are either finding somewhere else or building a set. Building a set is costly, so you might consider what I sometimes do: just tell the person your movie is a "thriller" or an "action piece." Usually, the individual doesn't ask much more and with the sometimes limited distribution your movie receives, they'll never know one way or the other. Of course, this only applies if you're not planning to film something outrageously obscene at that particular place and how big your distribution plan is going to be.

Generally, if you sign your movie up with a bigger distributor they will require that you provide actor releases, copyright info, and location releases from everywhere you shot, just to protect themselves from lawsuits.

My Location Contracts that I use are simple and to the point. It's probably a good idea to get a location contract signed at ANY location, even a friend's house. That way you have more leverage against them if they decide you can't shoot there when everyone's already arrived and you're unpacking your gear.

You may not win the battle, but at least you have something to back you up. Also, if you don't finish a scene at a particular location and the person that owns the property didn't sign a contract and doesn't want you back, you're pretty much out of luck. And you wanted valuable shooting time.

My Location Contracts read like this: **PERMISSION IS HEREBY GRANTED TO (THE FILM MAKER), TO USE THE PROPERTY AND ADJACENT AREA, LOCATED AT (LOCATION ADDRESS), FOR THE PURPOSE OF RECORDING SCENES (INT & EXT) FOR SAID MOTION PICTURE (TITLE) WITH THE RIGHT TO EXHIBIT AND LICENSE OTHERS TO EXHIBIT ALL OR ANY PART OF SAID SCENE(S) THROUGHOUT THE WORLD. SAID PERMISSION SHALL INCLUDE THE RIGHT TO BRING PERSONNEL & EQUIPMENT (INCLUDING PROPS) ONTO SAID PROPERTY, AND TO REMOVE AND CLEAN UP THE SAME THEREFROM AFTER COMPLETION OF WORK. ANY UNREASONABLE DAMAGES CAUSED BY THE PRODUCTION WILL BE FIXED, REPAIRED, AND/OR CLEANED WITHIN REASON, AT THE**

PRODUCTIONS' EXPENSE "PRODUCER" SHALL NOT HOLD PROPERTY OWNER RESPONSIBLE FOR ANY PERSONNEL INJURIES THAT MAY RESULT WHILE SHOOTING ON THE PREMISES. THIS PERMISSION IS GRANTED FOR A PERIOD OF (7) OF DAYS (TIMES) AT THE AGREED-UPON PRICE OF (ENTER A SMALL MONTHLY FEE OR SCREEN CREDIT).

Then everyone signs the contract. That's pretty straightforward and everyone's interests are pretty much protected. If an accident does happen on a private homeowner's property, their homeowner's insurance would usually cover an injury, even though you've technically "waived" those rights. But at most private locations, the owners' insurance would help out in the event of a problem.

Now comes some shortcuts and tips I've learned over the years. What I've done is listed the movie I made, and what we did to get locations and what I learned in the process. (All listed in South Florida.)

TRUTH OR DARE (1986) had

quite a list of locations, including a mental asylum, car chases, wooded area scenes both day and night, a car crash, city streets, a restaurant scene, and many homes and offices. A majority of the movie was shot at a local Community College. There's a key ingredient to making a movie: keep all your locations close by. Travel saves money, time and energy. The college was receptive for credit and a small payment. We got all the office scenes, an empty room to build the "psycho ward," plenty of offices and hallways, a baseball field, another field in surrounding campus woods where we filmed a shoot up, and lots of scenes surrounding the college for our car chase scenes. The restaurant was cheap; you always find places that will let you film in off-hours for a credit. Think about where you frequent, and you know the owners personally.

KILLING SPIRIT (1987) had minimal locations. It was set pretty much at one house like **SIGHT OF THE LIVING DEAD**. That house was the producer's home. It was a good thing I had built up a location's contacts, because right in the middle of

shooting (THAT'S RIGHT, HALF-WAY DONE, SHOOTING ON THREE FILM) he looked us out of his house. He felt the crew was messing his house and blood was getting everywhere, and he'd had enough. Fortunately, I had him on the dotted line for providing the location, and satisfied him by drawing up a new contract with a couple of "cleaning additions" added to it, along with a "Location By" credit for him. That is an extreme example of why having a contract is so important. This producer was a good friend of mine, my best friend, and I never expected this to happen.

Also something else I learned on **KILLING SPIRIT** was, **AVOID BLANK WHITE WALLS AS YOUR BACKGROUND FOR INTERIOR SCENES**. At the time I wasn't thinking about set dressing too much, and so we had the lack of interesting backdrops cheapened the look of the \$750,000 movie. Put up paintings, find wood paneled houses, ANYTHING (it's called PRODUCTION VALUE, it adds to the movie when you have neat lighting or interesting and unusual houses). I mean at the time, I thought, this is real nice.



For **it's DEEPER Than the sea of DEATH**, **CRASH DROPS** director appears as the "killer" with, which are made a **CRASH DROPS** director

Left: **Joe Williams** and **Clayton** from the "killer" with

everyone has homes with white walls? Even so, damn your soul! Add curtains, perhaps, what ever serves to find rooms that are DIFFERENT or LIGHT! If with different colored (painted) lights to go red of that harsh white background. See KILLING SPREE to see what you think! I mean, part of the reason MIAMI VICE was so successful was because of the wild sets and interesting backdrops and most of that was achieved economically. I always have a "beach scene" in my movies-as live and a kids swimming, expensive, especially to people who don't live near the ocean. Remember, think about things you live near (beaches, etc.) that are public places where you're not going to cause too much of a disturbance and use these areas for PRODUCTION VALUE.

With WICKED GAMES (1994) Peter Betch County could use on the old FREE beach scene. They wanted to change me so use the beaches for over a state shot of someone walking along the beach! How? By requiring filmmakers to purchase a one million dollar insurance policy to film or videotape on public beaches? I

took this public, got a TON of publicity, and the businessmen backed off. My basic defense was asking the question, "Do we plan to have every tourist with a camcorder purchase this insurance policy?" Companies were provoked and reaffirmed public places as public places, no location contract required. (As long as you weren't staging a gun fight or something! But check out what we DID do in WICKED GAMES on the beach, foot chase, a golf bag brutally murdered while sun-tanning, and several character conversations take place on the beach! I got away with as much as I could!) Also in WICKED GAMES, I practiced what I preached in trying to light "white-walked" scenes with blue gels and yellow tints. Also, use expensive dissuade to avoid shabby interior backgrounds like motel rooms, etc. Speaking of motel rooms, we raised a lot of motel rooms for "bloody bathroom scenes" and such after being locked out of the producer's house for this in KILLING SPREE. With WICKED GAMES, I also began to ask cast members for help in finding locations. Music composer/actor B.M. Hoopes volunteered his

home and didn't mind the good. Also, Patrick Paul, the lead actor, talked a friend of hers into letting us use his trendy restaurant as a social. Some other scenes were used only on the conclusion that their houses were available as location sets!

This was sneaky but it worked! Also both Joel D Wyndrop and I always try to use our real jobs in our movies as well. Think about where you work and how you might incorporate it into a movie, and ask your boss. All they can say is "no" in a worst-case scenario!

CREEP (1994) had some of the best locations of all my movies, in my opinion. The story was written around areas I know we had access to. Joel D Wyndrop knew a guy who owned a dairy farm very west of town, and we staged the opening car crash and murder there! The wrapped up our movie then, by the way, saved them by a company that provided them for scene credits and cameo roles! Add being the Kathy Wilcox, "AMERICA'S FAVORITE NYMPHOMANIAC" saved in the movie we had strip clubs IMAGING. Up to shoot for FREE at their club! The one we

Right: Action on the beach! From *WICKED GAMES* (1994) with help of a lot of beach area. My attempt at something new. Plus "just approach" and was happy! From *U.S. 19* (1994)

For right: An attempt at a beach scene. From *WICKED GAMES* (1994), on a place where Joel Wyndrop was in!



those provided free catering just because we filmed there? The office scenes and cabin scenes were lined up again by local actress Patricia Paul, who had friends with cool places. The production value of the office scenes are excellent, particularly the ones with the negative window view of Palm Beach in the background with sailboats cruising along the intercoastal. And the cabin scenes were filmed in a cool house with dark wooden walls, no white as light exploded. There was a scene in an abandoned church that live producer James Moore found, and we convinced the caretaker's wife to let us use it in exchange for a small role in the movie. Producer Michael Ornstein owned the petting shop we used for a robbery scene, and Joel D. Wrynkoop's nephew offered the cool looking 'house on wheels' we shot at early in the film. The graveyard scene, where the killer exhumes their mother and buries her over her corpse, was all I discussed in live producer James Moore's back yard! Obviously, to well respecting cemetery is going to let you come onto their property and film such insanity, so our solution was to create false tombstones out of wood and put crows and wack in the background, lighting everything in eerie blues and reds. Add fog from dry ice and a small fog machine, and you can create quite a haunting atmosphere! Sometimes, you have to improvise and adapt for certain script needs.

We needed a store in a convenient spot, and the one we had scheduled fell through. Four hours before filming we lived up another word: That quick! The key? Some cash for the clerk (who signed the location contract) and we had to shoot around any customers! This

was a crazy day and is available on video in the behind-the-scenes documentary A DAY IN THE MAKING OF "CREEP," available through MMH PRODUCTIONS.

The Woods scenes in CREEP were filmed in an area from the ranch. The condition? That he could watch us film and that he got to meet Kathy Wilford. Another valuable location where we could do whatever we wanted on private property and the production cost zero.

Another location coup that we stumbled onto while making CREEP was the building that blew up at the end. This scene came out awesome, and wasn't originally in the script. I found out a local hotel was going to be demolished by the man who did LETHAL WEAPON 3 and DEMOLITION MAN. This was no ordinary hotel, it was a historic twelve story building! So we immediately had aerial footage shot of the building before they blew it up.

A few weeks later, they were scheduled to dynamite it for the public! I showed up with live producer James Moore and his people, and we mingled in to press spots with our cameras, and got shots of the "public spectacle" from every angle and on every format of film and video, from 16mm to Super8 to 35mm film! With cool editing, we got a spectacular ending, an explosive ending, for next to nothing! I rewrote the script to add the scene at I mean, if we would have been paying to demolish a building, it would have been a \$50,000 shot! And you thought it was impossible to get huge explosions on a micro-budget! Check around, they do stuff like that all over the country, all the time. The key is timing, finding out when and where, and then good editing. For people who don't live in your area and don't

know the circumstances in which you got your public domain shot, it'll look like you spent an arm and a leg on something like this.

With ENDANGERED SPECIES (1984), Joel Wrynkoop and I collaborated with Kevin J. Lindemann and contributed the 35-minute RANSOM segment. The post-apocalyptic Florida locations in the homage to ESCAPE FROM NEW YORK was all done pretty much guerrilla filmmaking style. In other words, show up and shoot! Mostly we shot in white parks where we posed as tattered college students making a short film. We got plenty of "disenfranchised" woods scenes like this and lots of scenes with run-down, burnt-out buildings in public areas where I just framed out the busy highways in the back ground. This works against you when you don't alert police. The rule of thumb is, if you're going to film in public places with guns, you have to at least let the public know what you're doing! After Joel D. Wrynkoop since got shot in a state park when authorities were called about the bench construction against with a gun. Some cities and towns (other than here in South Florida) actually encourage filmmakers to stage gangbangers and chases on the streets as long as the police know and an officer is held for "security" on the set, as the public knows that the setup is legitimate. The RANSOM segment made use of nearly every out of the way overgrown area and desolate beaches (which are impossible to find in Florida besides freezing agents) so other than the cops at the state park and the Marine Patrol checking in on us in the intercoastal "lilgates" light scene, everything worked pretty cool. The opening and closing scenes of RANSOM, featuring the big burned-out wall where Joel Wrynkoop has to climb over a

and fight a border guard were aimed right on busy U.S. Highway 91, at the fast-food drive-through windows of a True Value Hardware store! We just showed up, did what we did with a relatively large crew, and left. We were there all day long, using such props as gas tanks and nuclear launchers, and no one even bothered to ask us if we had permission to be there! This was a case of sheer guts and luck if you ask me. But it worked! Again, camera placement avoided the busy highway and twenty feet from the take scene.

Another cool scene was shot in these woods not far from a Midwestern Special game stand (and game partridge) Franklin. When found the next abandoned area with an old overgrown school bus, an old rundown house, and ruined car. Again, this seemed to be public property, as we tramped on over to the location with over half-a-dozen cars and a twenty-five foot, 200 pound Python to look that a friend of Frank's brought along for the scene! We staged a graphic, gory scene (where Frank's own kids are his innards) and a scene with Joel and the Python.

Age Group	Percentage of Respondents
18-29	45%
30-39	55%
40-49	65%
50-59	70%
60-69	75%
70-79	75%
80+	75%

The first scene, in the "shooting hall" was shot at a warehouse where lead works. The camera shots with all the cool satellites and wood downlike buildings were shot at an actual missile tracking base here in Florida that I stumbled onto. They keep an eye on Cuba, and I thought that would be a wild "shooting" exercise. I didn't bother to ask permission, I just struck around the base (filming around armed guards) and got the shots I needed to the finished movie. I used only shots that were taken with a telephone line on public property to avoid any problems with trespassing or any other legal hassles. Recently the person that operates the missile tracking base saw the movie and loved it. They reportedly got a kick out of the shot where the UFO moves out of the sky over the base. Courtesy of special digital effects man Tim Thornton, I wrote you.

And check out the ENDS, GENED SPECIES ending that Kevin Anderson came up with that indicated not one exploding building but SEVERAL exploding buildings using the same sentence.

that I used down here in Florida on CIMP to get those "money shots" Used in an "alien context," this story also goes out with an exciting bang! It again shows that anywhere in the country, you can find exciting and remarkable locations that will give maximum impact for nothing: the cost of telephone and gas to get there!

More recently, I finished **SCREAMING FOR SANITY: Truth On Date Part 3** (scheduled to come out via Left City Home Video in January 1998). On this movie, we had some location problems. Mainly, not many people wanted to help us out or give us one of those places. And to us, it's the ever-oldest: Elb, Neopax, and Joel Wrynkoop, no one was cooperating. The screenplay to **TRUTH II** (co-written by myself, Ron Bunk, and Kevin Lindenblatt) was meant to be easy to film. Mainly indoor locations, they included a police department's interrogation room and hallway, a few offices, a few apartments, a house or two (one with a pool) and other residential things like city streets and a warehouse for the conclusion. Also needed was a large motel.



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rest room where a character was crucified to the back wall.

Now how hard do you think it is to find a house with a pool in Florida? Well, when the scene consists of a bikini-clad chick being "strangled" by a Copperheadsked Madman, people don't tend to invite pool rights into their pools, especially when we told them that we'd be arranging to film underwater as well. It sounds pretty heated!

Well, for some of our problems we took the old TRUTH OR DARE route of filming as much as we could at one place, just Ft. Wynkoop. Found an older motel on Fort Meigs, Florida, and talked to the owner about shooting a movie; there he was very receptive, and had and I met with the owner together to iron things out. The motel was private property and had insurance, so that was no problem as long as we weren't using explosives. We ended up shooting 68% of the movie at this motel. We agreed upon a price of \$6000 per day for anything within reason that we needed and promised to put up any out-of-town actors. We brought in a lot of the motel as well. We used the manager's motel apartment for one character's home, a hallway for the police hallway, a big empty room was dressed for the police interrogation scene, the back lot and surrounding areas were used for the road scenes, and then closed off one of their big public rest rooms for an one day for the usual bathroom scene. Not to mention we put up out-of-town actresses Kathy Kay Kura and Lara Gordin at this same place. We got a lot of compensation from the motel at Ft. Wynkoop, getting the manager's apartment pretty free, and in the process. We also entered into a standard location contract, and it was a good thing for it didn't take long for them to run of us after a few weekends. But we got

the job done, created some excitement for the owners (putting them in movies as well, always a perk for getting things) and everyone was happy in the end. Another motel let us use their dining room area after closing for free just so they could see a movie being filmed! Again, we made use of those motel rooms and B.M. Slooper offered us use of his new apartment for some talking scenes. Franklin S. Walker and his wife were and waspman this and in addition to providing us use of their home for his character's long (LO-NAG) and brief death, they also made sandwiches for us in the middle of shooting! These are the kind of people we want involved in your projects: those that are passionate about the whole process.

Production coordinator Jeff Allen eventually got us into a friends house with a pool and another production coordinator named Bill Casaccia persuaded his parents to let us use THEIR pool so we ended up with two pool scenes. But this took a lot of permission: it took over eight weeks to line up the first pool! People just didn't seem to want to cooperate, but we stuck to our guns in keeping what we could of the sequence in the movie and again, with tricky editing, pools were added to houses that didn't have them in the end, the script was massed a bit, but I came away with some of the "most exact" and only having \$6000 a day for location is pretty a budget in my book!

For the Warehouse conclusion, we ended up going back to the same warehouse where Jack worked, since we had already used it in ENDANGERED SPEECES. We used the south end of the warehouse as opposed to the north end in the other movie!

In addition, we used Jack's house for another exterior and my

apartment for an exterior where the Copperheadsked Madman was prowling around. These scenes were at night, and I almost got arrested for breaking into my own apartment while filming these scenes. Sometimes it's cool to inform the local police when you're doing low-key stuff on your own property.

One final trick that we used in SCREAMING FOR SANITY was tight close-ups. If your location is questionable, like the office we set up for the patient/doctor conversations, we had about extreme close-ups of your actors in conversations. That way the audience will concentrate on the story and acting and not on your Ed Wood inspired act. I was really worried about these scenes, but so far no one has commented on it and other filmmakers and critics have commented on the cool locations. We had on SCREAMING FOR SANITY so a lot of a lot to do with lighting, set dressing and photography. Always keep this in mind.

Most of the other TRUTH II locations were pretty easy: public boardwalks and the respective college again doubling for the mental institution. All in all, TRUTH II came out pretty decent looking despite our lack of cooperation in time in the location department.

I hope these stories and ideas have inspired you in going out and getting your vision on tape or film. Don't let a thing like "not being able to find the right location" stop you. There is always a way whether it's in your back yard, on the parkman's front or neighbor's house around the corner, or at a motel down the road. The key is in the way you execute the shoot, dress and light your sets, and edit it all together. After all, in the end, everything you put together is designed to achieve one thing and one thing above a reward: attract! Go for it!

TALES FROM THE FRINGE

HI, KIDDIES

IT'S YOUR OLD FRIEND THE RH TICKLER, WELCOMING YOU TO ANOTHER GHASTLY SALA WE CALL "THE CRYPT OF COMEDY". NEVER HEARD OF IT YOU SAY? YOU'RE NOT ALONE, BECAUSE THE DAFFY DENIZENS OF THE CRYPT ARE ONLY A VERY SMALL FACTION OF YOUR SO CALLED B-MOVIE EXPLOITATION GEMME. IN THE OLD CRYPT, T & A STANDS FOR TITILLATING SATIRE AND ASSHOLE HUMOR. SO PULL UP A CACKLING COFFIN AND RISE YOUR PUTRID FEET ON YOUR TOADSTOOL, AND I'LL TELL YOU SOME TALES FROM THE FRINGE!

MICHAEL LEBBE

For those of you out there who have completed or in the process of completing the next great horror/satirical/sci-fi/darker/supernatural/extraterrestrial take down! You have a better chance of being seen than if you were making a comedy! That's right, making comedy in a hit movie market is akin to having Mary Albert as the guest speaker at your next boy scout meeting. Not a good idea. And take it from me, comedy is not the way to go if you're looking to make a few bucks in the ol' cheapo market.

Why is comedy a hard sell? I've been making comedies under the banner of Sideshow Cinema for a couple of decades now, and I think I have some insight into it.

A person's sense of humor is like their fingerprints. Everyone has their own. It's the only genre where it really is pretty impossible

to make blanket statements about. What's funny to one person isn't funny to another. In other words, people don't want to plug money down on something they MIGHT find funny. It's pretty easy to yell and choose your bloodbath movies. You just check out the reviews for the gore quotians and you can tell if it's your cup of plasma. If you know a guy gets happy chills gouged out and their cote of your favorite things, you know you'll see at least something like that film someone else telling you something's funny just doesn't play. Only you can decide that. So anyway if you're stupid like me you do it anyway. You have to. And there are good reasons to do comedy.

1. If your actors are fed, you can say it's on purpose.
2. You don't have to spend big

money on special effects such as a gopher fly burrow burrowing out of someone's ear lobe.

3. If people don't laugh you can say it's a satire.

4. If after showing the movie people say they think it's Corey Haim, you can always turn your movie made out and play Louie, Louie on your new hair.

5. You can declare your movie company a NO NUTS zone.

6. Steven Spielberg might think you're obscure enough to send your ideas (Ask Art Spiegelman, author of MANGA).

7. Your royalty checks will never put you in a higher tax bracket.

8. Your distributors will think you're too pathetic to steal from.

9. You can take solace in the fact that the Three Stooges were misunderstood in their time, too.

10. You're not important enough to be killed.



So, keeping all this in mind, we have a "kick-ass" Cinema have embarked on our newest comedy feature, BRAINDRAINER.

My lifelong love of film gave me of my addition to B movies. As much as I appreciate and enjoy cinema classes and ready foreign films, I have a real soft spot in my heart for B movies and just plain trash. Making movies with very little money is like sliding down a mountain on toothpicks. You won't get very far, and you'll probably break your neck on the way down. But I assure those who try.

In my early movie opus, WORKING: SHITS, I used the B movie philosophy to produce a satire about the classic American work ethic. With BRAINDRAINER, I just want to make a B movie style comedy, period. I gathered together characters I had created in old short films I had made, such as Miss Lucia, the blind doctor, the Spiderwoman, witness container, and our homage to Knave (Hans, the Creeper). Throw in the Amazing Jacques from my recent movie, SICK TIME, and I have a collection of silly characters I can throw into any plot I can devise. We have never done a soft comedy because of budget concerns, but with

at affordable prices that was no longer an obstacle. Now that this will be a laugh less, just some scratches in spite of up. Maybe I'm changed, but I happen to think that you want a story around a PLOT not special effects.

The plot line of BRAINDRAINER was lifted from one of my old short films called Lucky Seven. A someone falls from space and enters the earth atmosphere where fractal whistles it down in a hard wind rock. It is discovered by a wandering man who picks it up. The man suffers as all his intelligence is sucked out and absorbed by the rock. When the

local police discover him, they make the mistake of treating the rock and are also drained of their minds. The rock becomes custody of Dr. Belinda Garband, head of the Frontier Research Lab, who wants to discover an answer to the rock's mind reading properties. The rock suffers but also gained the attention of the notorious criminal mastermind, The Spiderwoman and The Amazing Jacques. The struggle then becomes who will have control of the rock, the good guys or the bad guys? And in those really any different?

BRAINDRAINER screens many of the B-movie regulars such as Bruce Harland (WORKING STEPS, CUTTHROATS), Steve Madison (POTENTIAL SIN), Rebecca Trezona (SICK TIME, WORKING STEPS), Kit Fox, (CLOCK, CUT THROATS) and Phil Fongoro (POTENTIAL SIN). New to Madison Cinema but certainly not to the acting scene are Sydelle Price, Michelle Lefkowitz, and Bob Mober. And as always, the cinema will be manned by Robert Jagger, our life long friend, and our invaluable crew members Jay Washburn and Todd Miller.

I promise lots of really stupid humor and laughs galore when BRAINDRAINER hits the screen sometime next summer. Until then, hold onto your skull!



THE MOST IMPORTANT THING IN YOUR LOW-BUDGET MOVIE...

When you are making an independent movie you are limited on what you can do and what you can control. You can't have epic battles as in BRAVEHEART and you can't stop a thunderstorm when you're supposed to be shooting on a sunny day. So, you make the best of what you do have control of—like the script and actors, as well as technical aspects such as the type of camera you're using. But surprisingly enough, the most important technology is usually looked over—the sound recording. You can have the best looking film ever, for your budget level, but if the sound is muffled and your audience can't hear what your actors are saying, it's all for naught because people would rather watch a visually garish mess with clear sound than the opposite. Poor audio can utterly ruin your movie!

What to do...

First, there are the preventive measures. These are 1) Not using your camera microphone because they usually pick up the sound of the tape rolling in your camera and 2) using a professional directional microphone that you plug into your camera. This comes along with a "boom pole" so you can maneuver it as close to your actors, avoiding the sound person to stand out of the shot and will direct the microphone towards the actors and at least a dozen feet of audio cable so that your "radio person" can be a distance from the camera if need be. If buying such a microphone is beyond your budget range run out or if you're in school, "borrow" one for the length of your production. 3) Making sure the sound is recorded properly should be someone's sole responsibility—they handle the microphone, which is attached to the end of the boom pole, and listen to everything through a pair of headphones that's going into the camera during the actual shooting. With a directional microphone you simply point it, end towards the actors' mouth. The boom pole is

usually held from an overhead position, though that can change. The camera person must let the radio person know if they see the microphone in the shot—because you don't want it in these locations. It's impossible to properly microphone someone in a wide shot so what I do is have the actors record their lines afterwards, in a close-up so I can take the boom pole and shoot it over the long shot in editing. Also, if it's particularly noisy in a location (thunder, traffic, boats going off) make sure you have the actors say their scene lines over at a quiet place. You can edit this audio in later, just in case you need it.

Well, you may find this you have to do "dub" or "loop" dialogue over you get to the editing stage, which means you get your actors together and have them redo their lines in the picture. That is super-tough to do and this technique was used on my own film ADDICTED TO MURDER, which McCleery's film THE KILLING OF DEBBY GREENE, and portions of Ron Roethlis THE VICIOUS SWEET.

How it is done!

1) First you must be at an edit system where you can play footage on one machine (player) and record on another machine (Recorder), basically in an edit suite. Have your actor sit in a chair some distance away from the machines (so as not to record their sound) listening on a pair of headphones that are plugged into the player. This is so he can hear the lines that he's going to "loop". A directional microphone, set in front of the actor on a microphone stand, is plugged into the record machine. His voice is the only audio the Recorder will record. 2) You start the Recorder recording what the player is showing. The actor, listening on headphones, repeats his lines exactly how he hears them if he doesn't do a right record the player and do it over again and again, if need be. All this time you are still recording on the record machine and you

Kevin J. Lindemann



are recording an or some multiple takes. The actors are not trying to match the movements of their lips on screen. What they are doing is repeating the lines exactly how they said them—displaying the tone, inflections, and emphasis. These takes are recorded shortly after the visual for easy reference. Usually your last take is the keeper.

3) Make sure you record at least two minutes of silence in the room after you record each take. This is referred to as "room tone" and you will need it once you start inserting their dialogue.

4) You will end up with several tapes, pile a lot of them, voice overs—so when you return the movie studio send your master in editing it will be easy to find them. You will have to do an edit for each sentence the actors say, but it will match up perfectly.

5) Record your actors one at a time. It's too confusing to do two or more at once. Have them recorded one at a time in order, for easier editing. Just make sure you label your tapes as to who is on which tape.

6) Record the actors' audio on two channels. All the talking goes on one channel, all the music and sound effects on the other. Insert all the "dubs" for one character at a time, doing all the actors. After that is done fill in all the "fills" or dead space where there's no sound with the room tone you recorded earlier. This is necessary because you can hear when there's no sound and it makes the dubbing assemble.

7) What you are all done with editing the dialogue and getting it right, you're all set to add the sound effects and music.

If you've done everything correctly not a single one of your viewers will complain about the sound.



PAUL TALBOT ON ANTHOLOGIES

By Franklin F. Wales

The Anthology is made for people who had rejection of late. Perhaps that's because this entire magazine took it the anthology is the only way out and look to gather in inferior product in hopes of calling themselves movie makers. The independent scene does seem to be gladdened with with Late July, a well done anthology, which is here for entertainment value.

Nobody in the independent scene really has a better grip on how to make a great anthology than Paul Talbot. And his three films to date CAMPFIRE TALKS BREAKDOWN and the soon to be released HELLBLOCK 13, all of which feature Gennifer 'Leatherface' Hanson in their leading story.

As for those who say the format is dead, Talbot points out, "There never was a problem when trying to sell my movies. Of course I've had many distributors run down all three of my movies but

I've never had one say it was because anthologies don't do

well."

Coming up in South Carolina Paul was drawn towards successful independent movies. "I was inspired by stuff like Carnival of Souls, Texas, Offshore, Missouri, Night of the Living Dead and Pink Flamingos because they were made by people outside the Hollywood system who really had no contacts or much experience. It inspired me to see that someone really outside of Hollywood could make a decent movie that would play worldwide."

"My senior year in college I made a literal musical 'Whitey Gork' for our library. Even then we had to make a short film, so we made one called The Book. It was based on the famous campfire story about the guy with a book for a head that kills a young couple."

"We had both always wanted to be filmmakers, but being from South Carolina we really didn't know how to go about it. So we figured we already had a famous source that said 'why not make

an anthology and call it Campfire Tales'."

"It took us four years to make. We shot a piece by piece. We'd scrape money together by getting grants and then do some fund raising showing what we'd done, change addresses, make some money and move on to the next story."

Talbot's current release, HELLBLOCK 13 stars not only Gennifer Hanson and Debbie Rocher in the leading story, but the work of JJ North in a supporting role as an undead motorcycle policeman. It is undoubtedly his best work to date. An EC comic styled wild ride through a series of stories told by a woman condemned to die (hellblock) in her destination (Hanson).

Though a made story feature is the long term goal Talbot explains, "When you're an independent what you do next is not always what you want to do. You have to consider what your line movie made, what money do you have,

or what money can you raise. What is feasible? That's part of the reason we do anthologies as often as we have been able to do.

"On the budget we work with trying to do a one story feature would be much more difficult, since we can't afford to pay the actors enough to spend shooting out over a longer period of time."

Money is not the only reason for *Hard Anthologies*. "Personally, I like all kinds of horror movies. The anthology has always worked for us because it's been a feasible type of movie to make. That way we could keep quality on the project, and still do it over a period of time on a limited budget."

I think one cool thing about an anthology is that you have a variety of movies. If you have a single story, with one narrator and you don't like that narrator, you won't like the whole movie. This gives you a variety of different narrators, as well as a variety of leading actors and actresses."

HILLBLOCK's producer, Jeff Miller, believes that the format is a great way to begin. "I think that the anthology is good for people who are starting out," he says. "It's a lot less pressure than a straight shoot, and you can have a segment in there, perhaps one scene, really cut. It's a good way to get your feet wet."

There are, of course, as many ways to create an anthology as there are movie makers who shoot them. Through the past years Talbot and Miller have performed their own personal formula.

"We always have the script writer complete. We don't shoot one then write another. The way we run around cut and come in an intense look at the shooting schedule and get that episode on the can before moving on to another."

"This will allow you to work two or three months between segments if you need it to raise money," adds Miller. "Though it does take time. Hillblock is took a year to finish doing a that was."

Four years for *CAMPFIRE TALK* is two for *FREAKSHOW*. "And *HILLBLOCK* is only took a year," Talbot adds with a laugh. "My next

one will be done in a week, maybe."

Before you begin shooting, though, Talbot suggests that you double check your pacing. "The problem I have with anthologies that I haven't liked is pacing. It's just a basic rule of drama that anything is done in three acts. Set up the situation, set up the story, then resolve it. In anthology, you're doing that over and over again. You tell a story then the audience has to get used to a whole new story. And during this you've got the framing story running as well."

"When you watch a movie that's well paced, even if you hate it, you can say a verdict. But at least it was your verdict."

"A Name" is always a good investment in your picture. Talbot means. "It all depends on if the name is right for your genre and how much you're paying them. As long as it's not an outrageous sum of money and you feel the person can help you sell your movie."

"Whenever you get your movie done and you call distributors the first thing they ask is, 'who is it given if it's somebody that's only a name in the genre, at least you've got somebody in it'."

It makes sense from the conservative point of view as well. "Everyone's done it," Talbot says. "You're dead, you want to watch a movie, you've got two bucks and can only rent one. Everybody's been to the point where they've rented a movie, when a house and you can't even get through it. You've destroyed your right Name, if they see at least one name that at least they recognize it helps."

When shooting an anthology of course you get your "Name" in the framing story. That way you see them throughout the entire picture but still only have them for a single four day shoot.

Even if you are shooting one feature release segment every three months, Talbot insists, you need to maintain your professionalism. "You learn early on that you have to treat a film business. It comes to time management. On a low

budget you have to have everything planned."

It's something you learn the hard way. The amount of people who make one movie and never make another is astounding. They have their little making the movie and then don't make their money back. Now they can go back to their inventors and they can't get new ones based on the previous loss.

"You have to be business oriented because it doesn't matter how hard you worked on the movie, nobody gives a shit if you don't get the damn thing out there and nobody's heard of it."

So should you attempt an anthology? "Absolutely," says Talbot. "In Independent features there are so many people who start a movie, then run out of money and never finish. If it's a feature who do you have left? Nothing. Whereas, with an anthology, even if after you film the last story somebody loses, each other the partners hook up, or you don't have the rest of the money, at least you've got a well contained short story that you can use to advance your career. Something to show people to move on to something else."



Photo by Joe Mordica, Jr.

DIGITAL VIDEO: THE NEW WAVE

by MARK GRUBBS/PC

All of us that have finally got our s-vhs and hi-fiers systems together are getting slapped in the face with yet another format.

DV (digital video) just as s-vhs and hi-fiers drove the 1/4 inch systems out of business (the big bulky variants can be bought at your local store now) I fear the DV will drive the value down on all other personal systems. And I would be proud, if it wasn't for the fact that the new DV cameras weren't as durable (expensive).

The new DV systems are small and packed with a lot of features—and they blow away the picture quality of both s-vhs and hi-fiers and even rival that of the BetasP as a function of the rest. The main catch of attraction (over 500 lines of resolution—You can record in 25 bit digital audio (CD quality) or use 16bit stereo tracks) and the biggest value of all: since the output is a digital recording as opposed to the analog recording, there is no degradation when you make duplicates (for editing). So, did a sale by the compromise of this generation (dupes between DV and VHS). DV will look good while VHS was built more than a blur. One should not get confused though the DV range will only grow as long as you are making dupes from one DV to another. Once you record from the DV for more or any other analog format you will start to lose some quality. But if all of your editing is done on a DV system and then you make your dupes from that record run it—well the end results will be superior to any format you've worked with before.

The big thing with the new DV format is the price. I've already seen major drops in prices since they were first introduced and undoubtedly the prices will continue to drop. One of the first DV cameras introduced, the JVC GR-DV1, came in at a price over \$2200 (but after they introduced the GR-DV-M1 with the same core recorder

(which was presumably less

the price dropped radically. I've seen the DV1 for as low as \$1200 in the lack of various video magazines).

Instead of going over all the features and specs available in the DV format, I've constructed a general overview of some of the more popular features covering the spectrum of price ranges that they are currently in. But before we get into that I would like to cover one more aspect of DV—editing.

The one good thing about s-vhs and hi-fiers was there are a range of editing systems in price tags that could fit just about anyone's budget. With DV is the case of the

around the same price that one DV editing deck would cost—and here everything you need to fit together your entire system you'll be able to do titles, special effects, and simply close up to correct any mistakes you make while shooting. Plus with it, it's able to develop some amazing sound (not in real).

Other digital recorder/players are available from Omega. If you thought the price tag was high on the new systems—the Omega is much better. A single channel video recorder costs right at \$7000 (the dual channel version forming up independently and available in record and playback capability is \$9500) and the Omega "Real" deck is a dual channel recorder with a loading RAID (disk, eraser) control. It is good for A-D still and non-linear editing applications at a price tag of \$4000. Panasonic also has come out with a DVCPRO series and their AJ DAV-100 recorder/player deck runs at a \$6000 price tag for the base model. Add a few options and you are right up there in the Omega price range.

As I stated before the following is more of an overview of the DV cameras available. I'm seriously looking into purchasing a DV camera and editing board for my computer—but like all of you I'm a little leery as to what is going to buy and worried at how much the price will drop after I buy it (which always seems to happen to me). Once I do make a commitment, I will keep you aware on when I find out and how well it works—as well as in multiple or take on editing with DV on a non-peter system. You'll marvel at my purchasing decisions... or at least learn from my mistakes.

LINE OF RESOLUTION COMPARISON

DV = 500
S-VHS, Hi-8mm = 400
BROADCAST VIDEO = 360
VHS, 8mm = 250

writing, there is only a handful of editing decks available. The Sony DSR-50 was introduced at a suggested retail price of \$4200—and the first time you would need two of them to do your editing makes this system way out of the edited-gate price range. The DSR-50 will reach to certain ones as you could use the camera as your source deck moving you a little money. But for the outlay of \$4200 one could set up a professional computer system for the same or not less money. Many editing boards are now introducing the "IEEE Firewire" to connect the DV cameras directly into the computer editing board allowing you to capture the DV range and do all of your editing. The boards range in price from \$600 on up—and you'll need plenty of memory and drive space on your computer to do the job as well. If you already own a computer through this is definitely the route to go and even if you don't, you could probably set up a computer for



The Sony DSR-50 editing deck.

100

[illegible]

The YAMAHA set up on the Panasonic T21 due to its larger giant-diode. While Panasonic incorporates 240,000 pixel chips, the Sony VCL-100 uses 100,000 pixel chips, but at 240,000 at a 50% higher price.



100

This software element in the PVC 1000 (SM) with a complete serial, i.e. system, it has a 16-bit digital access (as opposed to the PVC 1000). And the first rule is that it is, besides having the 256-bit (256-bit) access, it has the ability to give up your own independent which way you want to do a set of combining with the 16-bit (SM) number.



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1638

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HILLBLOOD 13

Crimson Productions PO Box 50029 Columbia, SC 29250

(Starring: Gennifer Malone, Debbie Rochon & J.J. North. Directed By Paul Talbot. Written By Jeff Miller, Michael B. Smith, and Paul Talbot.)

It's been said that a good short story is the hardest story to write. Even Stephen King, whose auster to the 800+ page spellbinder has a hard time pulling them off. Much the same can be said for the horror movie anthology. It's not hard to dump up gore-puff, vampire, and a couple good chills in 15 to 20 to 30 minutes segments. That's why, all too often, one finds themselves with a "who cares?" attitude by the tapes end.

Not so with the work of Paul Talbot. **HILLBLOOD 13** is Talbot's third collection of feature length horror shorts, and his work has improved with each outing.

CAMPFIRE TALES and **HELLBOUND** were both very good in their own right. **HILLBLOOD** approaches pure perfection.

The framing story concerns female serial killer, Tara (Rochon) who may very well be the degenerate "love child" of Charles Manson. On the night of her impending rendezvous with Old Spooky, her executioner (Hansen) stops outside her cell to greet.

Far from wasting her time worrying about her own approaching death, Tara has been busy writing a series of horror scenes with the help of the warden (Hansen) who's the walk of her cell. Curiosity gets the best of the executioner

and he agrees to listen to a

WATERY GRAVE. This, obviously South South inspired little creep-fest, is a woman who drowned her own children to save the heart of the man she loves (Duffy) and life (his psycho-bach gets worse coming to her. Sometimes it does better than horror real life. Sometimes it improves upon it).

WHITE TRASH LOVE STORY. The story of true love in the backwoods of the deep south. We're talking a beer swiggin' swelterin' swatchin' bad southern wife beauty Southern Goodwife Agnes, cerebral sociok and his doorman of a wife living in their quaint shotgun shack of a house. Next door to Motel.

The film problem arises when wifey decides, maybe, she shouldn't have to live this way anymore. With the help of a swamp witch living next door, wifey decides to take some revenge. The second problem arises when she decides, maybe her man isn't all that bad. I can't give away anymore, but I've got to tell you this segment contains great special effects and one of the funniest scenes (in a real sick o-v-er-the-top I've seen in a long time).

BIG RICHMOND. Obviously the longest money segment of the

three. The story concerns the dead hilar golden Big Richmond (J.J. North) and how she protects her old gang from police infiltration (strong cadavers). (Drug induced hallucinations, things, Davidson, Neomatrix, Lullaplan-Nood I say more?)

Hansen and Rochon return to wrap things up with a well paced traditional movie twist. Rochon is perfect as the glibby Tara, and the legendary Hansen will be as impeccable as ever.

A great view with all the fun of Tales From The Crypt without that annoying little Cryptkeeper.

S BARK SOULS

S2000 MMJ Productions PO Box 5703 Richmond VA 23206

(Starring: Nick Winding, Matthew Winkler, Richard E. Barker, Karen Cohen, and Tina Cline. Produced, Written and Directed by Jason Paul Galloway. Produced by Michael D. Moore & P.J. Bern. Associate Producer: Didi Newhart)

This is the second collaboration between Paul Galloway and Michael D. Moore, the first being **MARK OF THE DEVIL**, 666 (aka **MARK OF THE DEVIL: THE MORALITY**). Some of the problems 666 suffered have been corrected here but there is still a good deal of ground to cover before Galloway will run head for the fence.

Most of these problems here could have been corrected by a ruthless outside editor. **FIVE DARK SOULS** suffers from too much extensive dialogue and long running shots of nature (The old Dixon Web Webster it doesn't look like divine padding—hell the thing comes in at 120 minutes). It reminds me more of those foreign art-house movies. It's just excessive language in my eyes and ears.

There's nothing terribly original about the plot line. Three high school nerds are tricked by five high school "saucers" and doomed to become human sacrifices. Well, it's the kind of familiar story you can enjoy when it's paced out



Jeannie Jones (left), Debbie Rochon (center) and Jeff Miller (right) on **HILLBLOOD 13**

rectly.

The basic story line is good, the acting ranges from fair to good, and the soundtrack is fabulous. It just moves too damn slow to impress one's wise state, though it does show a marked improvement over 445. Both tapes contain impressive interviews with Jason

Paul Collins after the credits role. The average fan will blow right by them, but as a critic it gives one an honest insight to the main character. He does appear earnest in his desire to make money.

The packaging, I must admit, is eye catching. For a diamond case, Movie video gets your attention.

I'd pick this sucker up as a reward in a debate based on the cover alone.

Though I can't recommend this as a purchase, I am seriously looking forward to his next entry. Providing he continues to honor his craft. One word of advice, Mr. Collins Facing.

AMUSEMENT FILMS

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Probably everybody's biggest complaint with each new crop of movies Hollywood dumps on us is the lack of originality. That's what once made B-movies a viable

able alternative. Their willingness to give us what we couldn't get elsewhere. Now, unfortunately, B-movies not only copy Hollywood but often it takes it well.

That's why, when something like *Pat Belmore and Amusement Films* comes along, critics sit up and take notice. Belmore's El Francisco &

Go-Girl series sounds head and shoulders above most other fare (A or B) in originality. Here's Belmore's recipe for success: Take equal amounts of the old B-movie TV series and some sensibilities. Kung Fu flicks, mix in a healthy dose of those classic Mexican wonderland meet the monsters stories, and add a pinch of the entire lovable and plausible world class nation from the black and white SCI FI/Horror movies from the 40s and 50s. Stir in the whole thing with two helpings of creep and serve in half hour portions. End result—Thirty minutes of pure fun and enjoyment.

Our hero, crown of an over-weight costumed crime fighter, EL FRANKOTOLLO, a man famous Mexican Wrestler in the early 70s. In 1982 he retired from professional wrestling to fight crime in his poor neighborhood. Then started from crime fighting to walkway in the hood though he kept the costume. Until a martial arts expert calling himself Go-Girl forced him out of retirement and off the hood. (Or at least mostly off the hood).

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Starring (Charlie Pellegrino, Frances Lee, Louise Millman and Clark Donnelly)

In this series, we meet El Pazarico with mind from his old wandering days, El Pazarico. Currently Pazarico is working for a fashion school dropout who calls him self The Pop (Clark Donnelly). Scorned by his "petal" The Pop has kidnapped the city's most beautiful models and the most renowned fashion critics for a showing of his new line. Some high light fashion a hospital with an official superhero's waiting area, and a nightclub called The Tio's Paved Id where Superheroes go to unwind. This isn't no Justice League America. This is better! An absolute

has gone in captivity

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(Starring: Charlie Pellegrino, Frances Lee, Louise Millman and Madeline Kane)

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Madeline Kane
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1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

Model 1 The basic model with the control variables

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Abstract

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